

Tom Taylor
(1817-1880)

Song of Peace

Sir Arthur Sullivan
(1842-1900)

Allegro tempo di Marcia [5]

Soprano *f* Sink and scat - ter clouds of

Alto *f* Sink and scat - ter clouds of

Tenor *f* Sink and scat - ter clouds of

Bass *f* Sink and scat - ter clouds of

Accomp. *f* *ff* *simile*

[10] S war! Sun of peace shine full and far! Sink and

A war! Sun of peace shine full and far! Sink and

T 8 war, Sun of peace shine full and far!

B war, Sun of peace shine full and far! Sink and

[15]

S scat - ter clouds of war! Sun of Peace shine full and

A scat - ter clouds of war! Sun of Peace shine full and

T 8 Sink and scat - ter clouds of war! Sun of Peace shine full and

B scat - ter clouds of war! Sun of Peace shine full and

[20]

25

S far!

A far!

T 8 far!

B far!

marcato
p *f*

S *f* Sink and scat - ter clouds of war! Sun of peace shine

A *f* Sink and scat - ter clouds of war! Sun of peace shine

T 8 *f* Sink and scat - ter clouds of war, Sun of peace shine

B *f* Sink and scat - ter clouds of war, Sun of peace shine

f

S full and far! Sun of Peace shine full and far, shine

A full and far! Sun of Peace shine full and far, shine

T 8 full and far! Sun of Peace shine full and far, shine

B full and far! Sun of Peace shine full and far, shine

45

S full and far.

A full and far. *Alto solo* *Dolce ma con energia* Why should

T 8 full and far.

B full and far.

sf *f dim.* *p*

50

A na - tions slay_ and_ spoil, With hearts to love and hands_ to_ toil,

55

60

A Where-fore turn to mut-ual ill God-given strength and skill?

65 *Soprano solo* *Dolce ma con energia* Why should na - tions slay_ and_ spoil with hearts to love and

70

75

S hands_ to_ toil? Where - fore turn to mut - ual ill

80 85

S God— gi-ven strength and skill? *p* Blest the prince whose peo-ple's choice, Bids the land in

A *p* Blest the prince whose peo-ple's choice, Bids the land in

T *p* Blest the prince whose peo-ple's choice, Bids the land in

B *p* Blest the prince whose peo-ple's choice, Bids the land in

dim.

90 95

S peace re - jice, Blest the land whose prince is wise, *pp* Peace— ful pro-gress to de -

A peace re - jice, Blest the land whose prince is wise, *pp* Peace— ful pro-gress to de -

T peace re - jice, Blest the land whose prince is wise, *pp* Peace— ful pro-gress to de -

B peace re - jice, Blest the land whose prince is wise, *pp* Peace— ful pro-gress to de -

100

S vise.

A vise.

T vise.

B vise.

pp marcato

105

sf

110

sf *f* *ff*

115

S *f* Why should na - tions slay and spoil with

A *f* Why should na - tions slay and spoil with

T *f* Why should na - tions slay and spoil with

B *f* Why should na - tions slay and spoil with

ff

120

S hearts to love and hands to toil?

A hearts to love and hands to toil?

T 8 hearts to love and hands to toil?

B hearts to love and hands to toil?

125

S Closed the bra-zen gates of Mars, Peace her gol-den gates un-bars. Closed the bra-zen gates of

A Closed the bra-zen gates of Mars, Peace her gol-den gates un-bars. Closed the bra-zen gates of

T 8 Closed the bra-zen gates of Mars, Peace her gol-den gates un-bars.

B Closed the bra-zen gates of Mars, Peace her gol-den gates un-bars.

ff

130

S Mars, Peace her *ff* gol- den gates un -

A Mars, Peace her *ff* gol- den gates un -

T 8 *ff* Peace her gol-den gates un -

B *ff* Peace her gol-den gates un -

ff

135

S bars. *ff* Let the na-tions hear her call,

A bars. *ff* Let the na-tions hear her call,

T 8 bars. *ff* Let the na-tions hear her call,

B bars. *ff* Let the na-tions hear her call,

sf

140 *rall.* 145

S *sf* En-_____ ter, wel-come, en-ter, wel-come, one _____ and all! _____

A *sf* En-_____ ter, wel-come, en-ter, wel-come, one _____ and all! _____

T *sf* En-_____ ter, wel-come, en-ter, wel-come, one _____ and all! _____

B *sf* En-_____ ter, wel-come, en-ter, wel-come, one _____ and all! _____

ff sf sf sf sf rall. ff

The musical score is for a four-part vocal setting with piano accompaniment. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "En-_____ ter, wel-come, en-ter, wel-come, one _____ and all! _____". The piano part features a complex accompaniment with various dynamics including *sf* (sforzando), *rall.* (ritardando), and *ff* (fortissimo). The score includes measure numbers 140 and 145, and a rehearsal mark '8' under the Tenor part.